

Ian Shanahan (2001)

— *In Memoriam Peter Platt*

Harmonia {in PP}

a lamentatio

for

tenor recorder and (concert grand) piano

PROGRAMME ANNOTATION

Harmonia {in PP}

a lamentatio
for tenor recorder and piano

Ian Shanahan (2001)

harmonia [Greek] ≈ 'a fitting together' ≈ *compositio[nis]* [Latin]

⇒ 'a musical composition' (i.e. a harmonious, well-structured assemblage of sounds/silences), and – of course – 'harmony' ⇒ homophony ⇒ chorale, recitative, ...;

pp [Italian abbreviation for 'very quiet'] ⇒ Peter Platt ⇒ the Perfect Professor.

To 'Prof' ... a Persistence of Πνευμα (*Pneuma* [Greek]) ≈ 'wind' and 'spirit': "Funereal yet serene – a dignified mourning" (of surprising starkness, and textural simplicity?), for one who Plucks Psalteries in Pleromatic Paradise ... Lest We Forget.

Harmonia {in PP}, written in memory of Professor Peter Platt, employs none of my typically abstract, complex paracompositional schemata: rather, I approached this concise piece much more humbly – in a way that I imagine 'Prof' himself might have quietly begun to sketch out one of his own modest works.

© Ian Shanahan, Sydney, Australia; 1 August 2001.

Harmonia {in PP} was premièred by Ian Shanahan (tenor recorder) and Diana Blom (piano) during the Peter Platt Memorial and Dedication Concert held at The Peter Platt Auditorium, The Old Darlington School, the University of Sydney, on 15 August 2001.

A recording of **Harmonia {in PP}**, played by Ian Shanahan (tenor recorder) and Andrew Robbie (piano), is now commercially available on the Compact Discs "Auburn Splendour" (Broad Music Records Jade JAD CD 1092) and "Harmonia" (SIDEREAL Records SRCD01).



PERFORMANCE NOTES

1. GENERAL REMARKS

INSTRUMENTATIONAL REQUIREMENTS

- **Tenor Recorder** (keyless type) †
- **Concert Grand Piano** (with its lid *fully* open)

† It is imperative that the tenor recorder be *keyless*: certain tenor recorder sonorities within **Harmonia {in PP}** can be produced *only on a keyless instrument!* (Because the keyless tenor recorder is slightly shorter than those models possessing one or two keys, so that the keyless tenor recorder's bore is somewhat more conical, its intervals between successive vibrational modes tend to be 'stretched' a little by comparison with those generated by a more cylindrical bore: for instance – considering the initial gesture of **Harmonia {in PP}** – overblowing the lowest C₄ of a keyless tenor recorder yields a minor-9th multiphonic, whereas on a keyed instrument, a very different 'split octave' sonority will most probably ensue. Further, being more versatile in negotiating contemporary recorder techniques such as glissandi/portamenti and microtones, a majority of players do prefer the keyless tenor recorder in performing modern repertoire.)

THE NOTATION OF TIME

Sections within **Harmonia {in PP}** are demarcated by *ordinary bar-lines*, these being employed exclusively for macrostructural delineation. Bar-lines in themselves *never* imply any pauses, caesurae or disconnections, however ephemeral (unless otherwise indicated).

Aside from those sections composed using standard mensural rhythmic values (p.2, p.5, & p.8), the score of **Harmonia {in PP}** is notated entirely in *time-space notation*, with each 'ictus' (short, thick vertical stroke) corresponding to *one second (or slightly less)* of elapsed time, according to the formula *25.4 millimetres (i.e. 1 inch) ≈ 1 second = metronome 60* – although a reasonable degree of executive freedom is permissible here, even desirable. Therefore, musical events in this piece should be deployed chronometrically in direct proportion to their relative horizontal placement upon the score-page: an electronic metronome flashing once per second might prove to be an effective practice tool in this respect. Yet I strongly discourage any sense of metricated rigidity! (Indeed, temporal *asymmetry* ought to be strived for.)

In the *tenor recorder part*, sustained durations within time-space notation are regulated by bold *extenders* to the right of noteheads, the end-point of such an extender indicating the termination-moment of its note. For the *piano part*, within time-space notation *beams* define 'connected sounds' (phrases) or – whenever the piano's *sustaining pedal* is up – the exact duration notes are allowed to resonate through keyboard action alone.

GRACE-NOTES

Grace-notes occupy (very) short indeterminate durations, which are left to the discretion of the executants. In general, they should be played quite rapidly (but not necessarily evenly), at a speed somewhat dependent upon local context and other instructions or technical exigencies. Furthermore, grace-notes ought not to be envisaged as mere 'ornaments', of secondary architectonic status, to the 'main notes': *all* sonorities from **Harmonia {in PP}** are equally important!



denotes an *accelerando* within the grace-note grouping.

~ i ~

PAUSES

Unless otherwise indicated, precise durational details of pauses throughout **Harmonia {in PP}** are left to the interpretation of the players. The following symbology is employed:

- ◌ is a *comma*, denoting a *slight caesura* – not necessarily for the purpose of allowing the recorder-player to take a breath;
- Λ is a *peaked fermata*, denoting a *relatively brief pause*; when overlain (within the piano part, p.2) by ... *pppp*, both performers must wait until all piano resonances have attenuated to *pppp* before proceeding;
- ◻ is a *squared fermata*, denoting a *relatively lengthy pause*, over which is given either *the (approximate) number of seconds' rest* or (within the piano part only) an instruction – ... *pppp* or ... *silence* – to wait until all piano resonances have decayed to *pppp* or into complete silence, respectively, before moving on.

DYNAMIC INDICATIONS

The following gradient of dynamics is employed throughout **Harmonia {in PP}**:

pppp ppp pp p mp mf f ff fff

In addition:

a *plus sign* (+) after any of these dynamic indications is a nuance denoting a more subtle gradation of volume, around halfway towards the next loudest dynamic level;

p poss. and *f poss.* are abbreviations for 'as soft as possible' and 'as loud as possible', respectively;

○ affixed to the end of a *decrescendo hairpin* represents the final vanishing into *inaudibility*.

ARTICULATION

All articulations – *legato*, *tenuto*, *mezzo-staccato*, *staccato*, *staccatissimo*, *accent* (>), *sforzando* (^) etc. – should be duly observed. For the purposes of **Harmonia {in PP}**, a *tenuto* marking (–) is simply to be understood as a direction to sustain a sonority for its *full duration* (or even slightly longer): *tenuto* carries no implication of *any* added accentuation whatsoever, unless otherwise indicated.


2. THE TENOR RECORDER PART: DETAILS

SPECIAL ARTICULATIONS

The following special recorder articulations are utilized within **Harmonia {in PP}**:

- ʰ denotes an *aspirated attack*, using the phoneme 'h' (as in "hamster"): the sonority is to be rendered *without any tonguing whatsoever*.
- ʃ denotes *fluttersong*, a trilling of the tongue-tip against the alveolar ridge, or alternatively, a trilling of the back of the tongue against the uvula (soft palate) – as in gargling. Either type of fluttersong – alveolar or uvular – is acceptable throughout **Harmonia {in PP}**: the type, speed, and intensity of the fluttersong to be employed at each occurrence is left to the discretion of the recorder-player.

~ ii ~

 denotes *fingerslapping* (p.5). While sustaining the given pitch, E \sharp , slap your left-hand index finger down – at first as hard as possible, then with ever-decreasing force – onto its fingerhole (as designated by the x in the tablature pictograph), and then lift it *immediately*. Such finger-action assimilates into the tenor recorder's blown tone a delicate, receding percussive sonority, clearly pitched at first-register B \flat .

TENOR RECORDER FINGERINGS

Research of fingering-resources for **Harmonia {in PP}** was carried out upon an ebony Moeck Rottenburgh keyless tenor recorder. Every fingering-indication provided within the tenor recorder part of **Harmonia {in PP}** that supplies the notated pitch(es) accurately over the given duration is to be strictly adhered to: any modifications of such fingerings are forbidden! But whenever a tenor recorder fingering yields an unacceptably inaccurate outcome, or is acoustically untenable on a particular instrument, then the performer is at liberty to alter that fingering – subject to the proviso that the resultant tenor recorder sonority matches, as closely as possible *in context*, the composer's original intention. (If no such fingering exists, then just do your best with the provided fingering.) Note that sometimes one elicits a stipulated pitch from the given fingering 'by inflection' with the breath, purely through an appropriate boosting or attenuation of breath-pressure.

The following symbology is employed in connection with fingering *tablature pictographs*:

- N denotes the standard or regular tenor recorder fingering for the given pitch;
- in relation to *fingerholes* denotes a *switch* from one state to another (e.g. an open fingerhole is then closed); an extended arrow signifies, whenever applied to *entire fingering-configurations*, that the fingering is to be maintained *without any change whatsoever* while its corresponding sonority – usually some multiphonic – evolves, spectrally or registrally;
- denotes *closing the tenor recorder's endhole airtight* with a right-hand finger;
- denotes an *open endhole* on the tenor recorder.

QUARTERTONES AND OTHER MICROTONES

\sharp and \flat denote a *quarternote above* \natural , and a *quarternote below* \natural , respectively (i.e. 24-tone equal temperament). Arrowheads upon any accidentals denote slight intonational deviations – up to about an eighthnote, but not necessarily tempered – in the given direction.

MULTIPHONICS

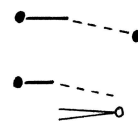
Multiphonic notation within **Harmonia {in PP}** is necessarily incomplete: sidebands, such as 'difference tones', are excluded. Nevertheless, the pitches of the highest and lowest multiphonic component tones are carefully notated and should therefore be fairly accurate in performance. If, however, any *infinitesimal* pitch-discrepancies do occur in playing these multiphonics on your tenor recorder, then they can be ignored!

Note too that whenever a tenor recorder multiphonic is 'faded in' from (or 'faded out' to) one of its constituent pitches, such a smooth spectral portamento is to be accomplished strictly *in legato*.

VIBRATO

If used at all within **Harmonia {in PP}**, *vibrato* – in particular, *air-column vibrato* – is to be employed *very sparingly and tastefully*, with discretion. (Note that the momentary "poco vib." on p.1 calls for an expressive air-column vibrato.)

BREATH PORTAMENTI

 the dashed lines denote (descending) *breath portamenti*. Without any alteration of fingering whatsoever, permit the initial pitch to fall down unbrokenly, *in legato*, to the next notated pitch, as your breath-pressure ebbs accordingly. If a descending breath portamento is open-ended (in conjunction with a *diminuendo into inaudibility*), then allow the pitch to droop indeterminately, as your breath-flow diminishes to nothing.

3. THE GRAND PIANO PART: DETAILS

NOTEHEAD EXTENDERS

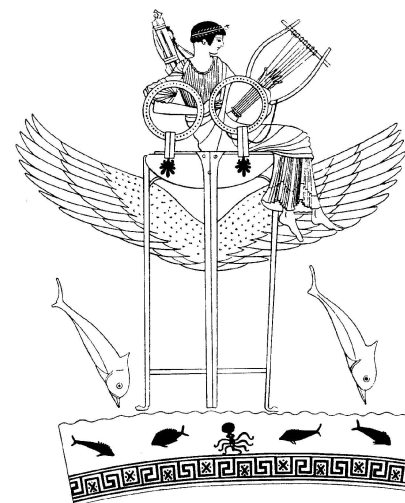
Bold *extenders* to the right of noteheads designate that their corresponding pitches are to be sustained digitally – by keeping the appropriate keys depressed with one's fingers – regardless of any prevailing pedal activity.

OTHER NOTATIONS

All *pedalling* on the piano is well-specified, and should be adhered to by the pianist: the grand piano's pedals (from left to right) are denoted *u.c.*, *Sost* and *Ped*, respectively.

Also, *suggestions* are made in the piano part for *the disposition of the hands*.

© Ian Shanahan, Sydney, Australia; 5 July 2005.



Harmonia {in PP}

Funereal yet serene - a dignified mourning.

0 1 2 3 4 5 6 0 1 2 3 4 5 6 7 8

1 ≈ 1 second (or slightly less)

T. Rec.

pp

mp steady...

mf+...

N

mp

p (poss.) non cresc.

Piano

NB: open the piano's lid fully.

pp...

pppp

pp

P

Ped

Ped

Ped

8 9 10 11 12 13 14 15 16 0 1 2 3 4 5 6

(#)

T. Rec.

(mp)

p poss.

p

N

mf+

p

mp steady...

N

Piano

mp

mf

pp...

ppp

mp

p

Ped

Ped

6 7 8 9 10 11 12 13 14 15 16 17 18 19 c.6"

T. Rec. (mp...) p steady... N *legatiss.* *molto* <pp N steady... mf non dim.

Piano p sfz! pp sfz! V mp mp sfz! 8-13 p+! c.6"

Ped Ped Ped lift slowly

c.5" = 94.

T. Rec. p < mp f poss., steady... non cresc. pochiss.

Piano c.5" = 94. f poss!... lift keys abruptly... 6:5 F mf pppp pp... pppp ppp

Ped Ped

T. Rec. | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18
 (pp...) p+ subito
↳ Endhole □
 ppp...

Piano | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18
 pp... 3p
 pp mp
 ppp

Ped u.c.

T. Rec. | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31
 pp... mp+ ...
 f poss!
 turn towards the piano's interior,
 to create sympathetic resonances
 therein.

Piano | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31
 mp p
 mp

Ped u.c.

"suspended time" A
 "suspended time" A

Handwritten musical score for T. Rec. and Piano, measures 10 to 14.

T. Rec. (Top Staff):

- Measures 10-15: *pp steady...*
- Measure 16: *pp steady...*
- Measures 17-14: *mp...*

Piano (Bottom Staff):

- Measures 10-15: *pp*
- Measures 16-17: *ppp:pppp*
- Measures 18-14: *pp*

Pedals:

- Measure 10: *Ped*
- Measure 16: *Ped*
- Measures 18-14: *Ped*

Other markings:

- Measure 16: *U.C.*
- Measure 18: *{RH}*
- Measure 19: *pp poss... b*

Handwritten musical score for T. Rec. and Piano, measures 14 to 28.

T. Rec. (Top Staff):

- Measures 14-15: *(mp)*
- Measures 16-17: *mf+*
- Measures 18-19: *mp+ steady...*
- Measures 20-21: *pp*
- Measures 22-28: *pp*

Piano (Bottom Staff):

- Measures 14-15: *sffz!*
- Measures 16-17: *sffz!*
- Measures 18-19: *ppp*
- Measures 20-21: *ppp*
- Measures 22-23: *f poss!*
- Measures 24-28: *fff!*

Pedals:

- Measures 14-15: *Ped*
- Measures 16-17: *sffz!*
- Measures 20-21: *fff!*

Handwritten musical score for T. Rec. and Piano.

T. Rec. Staff:

- Measures 28-33: *f* steady... *legatiss.* *mp* *poss.* *mp* steady... *p* *pass.*
- Measures 0-7: *mp* steady... *p* *pass.*

Piano Staff:

- Measures 28-33: *Sfz* *lift key slowly* *pppp* *f* *poss...* *lift keys abruptly...* *f* *poss...* *Sfz*
- Measures 0-7: *f* *poss...* *Sfz* *f* *poss...* *Sfz*

Ped. Staff:

- Measures 28-33: *f* *poss.* *Sfz* *f* *poss.*
- Measures 0-7: *f* *poss.* *Sfz* *f* *poss.*

Handwritten musical score for T. Rec. and Piano.

T. Rec. Staff:

- Measures 0-5: *mf* steady... *mp* steady... *X: f poss., dim...* *pppp*

Piano Staff:

- Measures 0-5: *f* *poss!* *lift keys abruptly...* *f* *poss!* *pp...*

Ped. Staff:

- Measures 0-5: *f* *poss!* *ppp* *pp...*

Handwritten musical score for T. Rec. and Piano, measures 15 to 19.

T. Rec. (Treble Clef):

- Measure 15: mf... , N
- Measure 16: steady... , N
- Measure 17: f:mf... , N
- Measure 18: steady...
- Measure 19: steady...

Piano (Grand Staff):

- Measure 15: p , mp
- Measure 16: p
- Measure 17: mf...
- Measure 18: sfz
- Measure 19: p... , b

Ped. (Pedal):

- Measures 15-16: mp
- Measures 17-19: p...

Handwritten musical score for T. Rec. and Piano, measures 19 to 33.

T. Rec. (Treble Clef):

- Measure 19: (mf...)
- Measure 20: p
- Measure 21: mf...
- Measure 22: mf...
- Measure 23: mf...
- Measure 24: mf...
- Measure 25: mf...
- Measure 26: mf...
- Measure 27: f...
- Measure 28: f...
- Measure 29: f...
- Measure 30: f...
- Measure 31: f...
- Measure 32: f...
- Measure 33: f poss!

Piano (Grand Staff):

- Measure 19: f poss! ...
- Measure 20: f poss! ...
- Measure 21: f poss! ...
- Measure 22: f poss! ...
- Measure 23: f poss! ...
- Measure 24: f poss! ...
- Measure 25: f poss! ...
- Measure 26: f poss! ...
- Measure 27: f poss! ...
- Measure 28: f poss! ...
- Measure 29: f poss! ...
- Measure 30: f poss! ...
- Measure 31: f poss! ...
- Measure 32: f poss! ...
- Measure 33: f poss! ...

Ped. (Pedal):

- Measures 19-23: f poss! ...
- Measures 24-33: f poss! ...

T. Rec.

1⁰ 1¹ 1² 1³ 1⁴ 1⁵ 1⁶ 1⁷ 1⁸ 1⁹ 1¹⁰ 1¹¹ 1¹² 1¹³ 1¹⁴

mp steady... mf non dim...

Piano

1⁰ 1¹ 1² 1³ 1⁴ 1⁵ 1⁶ 1⁷ 1⁸ 1⁹ 1¹⁰ 1¹¹ 1¹² 1¹³ 1¹⁴

p mp f mf+ ff

Ped | pp p

lift key abruptly

T. Rec.

1¹⁴ 1¹⁵ 1¹⁶ 1¹⁷ 1¹⁸ 1¹⁹ 1²⁰ 1²¹ 1²² 1²³ c. 8" 1⁰ 1¹ 1² 1³

pp poco

top lip lifted off the beak.

mf poco

Piano

1¹⁴ 1¹⁵ 1¹⁶ 1¹⁷ 1¹⁸ 1¹⁹ 1²⁰ 1²¹ 1²² 1²³ c. 8" 1⁰ 1¹ 1² 1³

lift keys abruptly...

u.c. ppp

Ped | p

